ALICE IN CHAINS

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

ALICE IN CHAINS
ACOUSTIC

Photos by Danny Clinch

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Nutshell

Words by Layne Staley
Music by Jerry Cantrell, Mike Inez and Sean Kinney

Interlude
D5
Cadd9
Em7
G
D
Oo,
oo.
Gtr. 1
1/2
Rhy. Fig. 1A
Gtr. 2 (acous.)
mf
let ring throughout
End Rhy. Fig. 1A
Gtr. 2: w/ Rhy. Fig. 1A, simile
Cadd9
Em7
G
D
Oo,
oo.
Gtr. 1
1/2
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile
Cadd9
Em7
G
D
2. My
gift of self is raped.
Cadd9
Em7
G
D
My
pri - va - cy is raked.
Cadd9
Em7
G
D
And yet I find,
and yet I find
re - peat - ing in my head,

Cadd9 Em7 G D

if I __ can't be __ my __ own ________ I'd feel bet-ter dead. __

Gtr. 1

Gtr. 2

Interlude

Outro-Guitar Solo

Brother

By Jerry Cantrell

Tune Down 1/2 Step:
① = Eb ④ = Db
② = Bb ⑤ = Ab
③ = Gb ⑥ = Eb

Intro

Moderately Slow ♩ = 80

A7 A7sus4♭13 A7 A7sus4♭13 A7

Gtr. 1 (acous.) Rhy. Fig. 1 — *play 4 times* — End Rhy. Fig. 1

mf

let ring throughout

* Key signature denotes A Mixolydian.

Verse

Gtrs. 1 & 2: w/ Rhy. Fill 1
A7sus4♭13 A7
A7sus4♭13 A7
A7sus4♭13 A7
A7sus4♭13
who say I've lost my mind.
Broth-er, try and hope to find.
that fall be-cause my hand is
pull-ing them hard as I can.

Chorus
F
F
F
A7
A7sus4
A7
Rhy. Fig. 2
Gtr. 2
simile on repeats
You were al-ways so far a-way.
Gtr. 1
simile on repeats

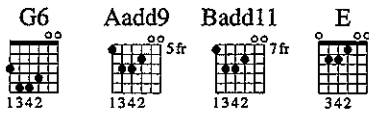
A5
A7sus4
A7
F
E
open
I know that pain,
3rd time: I know the way,
1., 3. so
2. and

Rhy. Fill 1
Gtrs. 1 & 2

G5
G
3fr
G5
G/A
End Rhy. Fig. 2
don't you run a - way like you used to do.
I won't run a - way like I used to do.
1.
Interlude
To Coda
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 6 times, 1st time, simile
Gtr. 2: w/ Rhy. Fig. 1, 4 times, 2nd time, simile
Gtr. 1: w/ Riff A, 2 times
w/ Voc. Fig. 1, 2 times
A7
A7sus4♭13 A7 A7sus4♭13 A7
2.
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times, simile
Gtr. 1: w/ Rhy. Fill 2
Gtr. 2: w/ Rhy. Fill 1
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2, simile
F
Gtr. 1
A7
A7sus4
1/2
full
A5
Asus4
Rhy. Fill 2

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
G5
G/A
A7
A7sus4♭13 A7 A7sus4♭13 A7
A7sus4♭13 A7 A7sus4♭13 A7
Verse
A
Gtr. 2
Gtr. 2 tacet
N.C.
Gtr. 1 tacet
3. Pic-tures in a box at home, yel-low-ing and green with mold so I can bare-ly see your face. Won-der how that col-or taste.
Gtr. 1
D.S. al Coda
Coda
w/ Voc. Fig. 1
Gtr. 1
A7sus4♭13 A7
A7sus4♭13 A7
A7sus4♭13 A7 A7sus4♭13 A7 A7
Gtr. 2

No Excuses

Words and Music by Jerry Cantrell

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro
Moderately ♩ = 121

Aadd9 Badd11 | Aadd9
(drums) | ** Gtrs. 1 & 2 (acous.) | Rhy. Fig. 1 | play 4 times | End Rhy. Fig. 1

mf
let ring throughout

* Key signature denotes B Mixolydian.
** composite arrangement

𝄋 Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 8 times, simile

Aadd9 Badd11 | Aadd9 | Badd11 | Aadd9

1. It's al - right, there comes a time.
2. It's o - kay, had a bad day.
3. Yeah, it's fine. Walk down the line.

Badd11 | Aadd9 | Badd11 | Aadd9

Got no pa - tience to search for peace of mind.
Hands are bruised from break - in' rocks all day.
Leave our rain, a cold trade for warm sun - shine.

Badd11 | Aadd9 | Badd11 | Aadd9

Lay - in' low, wan - na take it slow.
Drained and blue, I bleed for you.
You, my friend, I will de - fend.

Badd11 | Aadd9 | Badd11 | Aadd9

No more hid - in' or dis - guis - in' truths I've told.
You think it's fun - ny, well you're drown - in' in it too.
But if we change, well, I'll love you an - y - way.

Chorus
G6
Aadd9
Badd11
Aadd9
Rhy. Fig. 2
Gtr. 1
Ev-'ry day it's some - thin', hits me all so cold.
Gtr. 2
(cont. in slash)
G6
Aadd9
E
Aadd9
End Rhy. Fig. 2
Gtrs. 1 & 2
Find me sit - tin' by my - self, no ex - cus - es, then I know.
Interlude
To Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile
Badd11
Aadd9
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2, simile
G6
Aadd9
Badd11
Aadd9
Gtr. 1
D.S. al Coda
G6
Aadd9
E
Aadd9
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile
Badd11
rit. poco a poco
Aadd9
Gtrs. 1 & 2: w/ Rhy. Fill 1
A B Badd11
Rhy. Fill 1
Gtrs. 1 & 2

Sludge Factory

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

Gtr. 1: w/ Rhy. Fill 1, 2nd time

E♭5 E♭sus2 Dsus2

___ di - late, you shake, and I'm high. ___ Look in my eyes deep ___
___ me you'd not live past twen - ty five. ___

End Rhy. Fig. 2

End Rhy. Fig. 2A

Eb5 Ebsus2 Dsus2

car - ton size.

Eb5 Ebsus2 Dsus2

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile

2. Call me up, con - grat -

Eb5 Ebsus2 Dsus2 Eb5 Ebsus2 Dsus2

- u - la - tions ain't the real why. There's no pres - sure be - sides bril - liance, let's say by day nine.

* Chord symbols reflect implied tonality.

Eb5 Ebsus2 Dsus2 D5
Eb5 Ebsus2 Dsus2 D5
P.M.
1/2
P.M.
D.S.S. al Coda 2
Eb5 Ebsus2 Dsus2 D5
Eb5 Ebsus2 A5
hold bend
full
* Played ahead of the beat.

Coda 2
Gtr. 1: w/ Fill 1
Gtr. 2: w/ Rhy. Fill 2
Gtr. 1: w/ Riff A, 3 times
* Gtr. 2: w/ Rhy. Fig. 3, simile
A5
F6/9
out a date for me.
Once again you see
* The A5 chord is struck, not tied, on beat 1.
an in, dis - col - ored skin gives you a - way.
So
Gtr. 1: w/ Riff B
Eb5 Ebsus2 Dsus2
a - fraid, you kind - ly gur - gle
out a date for me.
Outro
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 1/2 times, simile
Ah.
Ah, yeah.
Gtr. 1
Gtr. 2
Fill 1
Rhy. Fill 2

Down in a Hole

By Jerry Cantrell

Am
G5
D
I give this part of me for you.
End Riff A
End Riff A1
Gtrs. 1 & 2: w/ Riffs A & A1, 1st 7 meas., simile
Sand rains down and here I sit, hold - ing rare
flow - ers in a tomb.
1. In bloom,
2. Oh, I wan - na be
in - side.
To Coda
Verse
Gtr. 1: w/ Rhy. Fig. 1A, 8 times, 2nd time
A5
G
G/D
Down in a hole and I don't know if I can be saved.
Down in a hole and they've put all the stones in their place
Gtr. 1
Rhy. Fig. 1
End Rhy. Fig. 1
w/ pick
Gtr. 2
Rhy. Fig. 1A
End Rhy. Fig. 1A

Gtr. 1: w/ Rhy. Fig. 1, 7 times, 1st time
Gtr. 2: w/ Rhy. Fig. 1A, 7 times
A5 G D G/D A5 G D G/D
See my heart and I dec - o - rate it like a grave.
I've eat - en the sun so my tongue has been burned of the taste.
A5 G D G/D A5 G
Oh, you don't un - der - stand who they thought
I have been guil - ty of kick -
D G/D A5 G D G/D
I was sup - posed to be.
in' my - self in the teeth.
A5 G D G/D A5 G D G/D
Look at me now, I'm a man who won't let him - self be.
I will bring no more of my feel - ings be - neath.
Chorus
D5 Cadd9 G D5 Cadd9 G
Down in a hole,
los - in' my soul.
Gtr. 2
Riff B
End Riff B
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff B
D5 Cadd9 G D5 Cadd9 G
Down in a hole,
los - in' con - trol.

D
E5
F5
C5
G5
N.C.
F5
N.C.
I'd like to fly,
but my wings have been so de -
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
1/2
Interlude
Gtrs. 1 & 2: w/ Riffs A & A1, last 4 meas., simile
Am
G5
D
Am
G5 D
G5 D
1.
2.
D.S. al Coda
nied.
Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 2, 4 times
Cadd9
G
D5
Cadd9
G
Down in a hole,
los-in' my soul.
Gtr. 2
Riff C
End Riff C
Gtr. 2: w/ Riff C, 3 times, simile
D5
Cadd9
G
D5
Cadd9
G
Down in a hole,
feel - in' so small.
D5
Cadd9
G
D5
Cadd9
G
Down in a hole,
los - in' my soul.
D5
Cadd9
G
D5
Cadd9
G
Down in a hole,
out of con - trol.

Outro

Am G5 D Am G5 D

nied.

Gtr. 1

Gtr. 2

Angry Chair

By Layne Staley

N.C.
F
E
N.C.
(Oh.)
Stares at me, yeah, I'm a - fraid.
(Oh.)
All that I want is to play.
(Oh.)
Feed me your lies, o - pen wide.
1.
Interlude
Gtrs. 1, 2 & 3: w/ Riff A
F
E
N.C.
Chang - ing the shape of his face.
(Oh, yeah.)
Get on your knees, time to pray.
(Oh.)
Weight of my heart, not the size.
(Oh.)
2.
Chorus
A5 B5 F#5 G5 A5 B5 E N.C.
I don't mind, yeah.
Gtrs. 1, 2 & 3
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 3 times
I don't mind, yeah.
Lost my mind, yeah.
Can't find it an - y - where.
Bridge
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times
F E N.C. F E N.C.
1. Cor - por - ate pri - son we stay.
2. Pink cloud has now turned to gray.
To Coda
F E N.C. F E N.C.
I'm a dull boy, work all day.
So, I'm strung out an - y - way.
All that I want is to play.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
Gtr. 3
F
E
N.C.
F
E
full
full
1/2

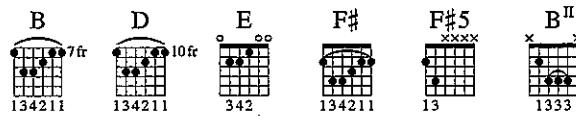
N.C.
F
E
N.C.
P.M.
1/2

F
E
N.C.
Gtrs. 1 & 2: w/ Riff A
N.C.(E5)
1/2
1/2
full
hold bend

D.S. al Coda
(take 2nd ending)
1/2

Coda
F
E
N.C.
Get on your knees, time to pray, boy.
Gtrs. 1 & 3
1/2
Gtr. 2

Rooster

By Jerry Cantrell

Verse
Gtr. 1: w/ Rhy. Fig. 1, 8 times
F♯
F♯7add11/E
A
Aadd9/E
1. Ain't found a way to kill me yet.
Eyes burn with
sting-in' sweat.
Seems ev-'ry path leads me to no-where.
Mm.
Harm.
let ring
Wife and kids, house-hold pet.
Ar-my green was no safe bet.
The bul-lets scream

E F#7add11 Aadd9 E F#5 F#7add11 A
You know he ain't gon-na die.
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
simile on repeat
Gtr. 2
Rhy. Fig. 2A
End Rhy. Fig. 2A
simile on repeat
To Coda 1
To Coda 2
Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Rhy. Fig. 2A, simile
Gtr. 2: w/ Rhy. Fill 1
E F#7add11 Aadd9 E F#5 F#7add11 A5
No, no, no. You know he ain't gon-na die.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1, 6 times
Gtr. 1
F# F#7add11/E A Aadd9/E F# F#7add11/E
let ring
A Aadd9/E F# F#7add11/E A Aadd9/E
hold bend
Rhy. Fill 1
Gtr. 2

F♯
F♯7add11/E
A
Aadd9/E
let ring
D.S. al Coda 1
Coda 1
Verse
Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fill 2
Gtr. 1: w/ Rhy. Fig. 1, 8 times
Gtr. 2 tacet
2. Walk-in' tall, ma - chine gun man.
They spit on me in
my home land.
Glor-i - a sent me pic - tures of my boy.
Gtr. 2
Mm.
Got my pills 'gainst mos - qui - to death.
Rhy. Fill 2
Gtr. 2
T
A
B

D.S. al Coda 2

Coda 2

Got Me Wrong

By Jerry Cantrell

Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 2 meas.
G# E F# D F C# A G# E F#
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
— not safe. —
— me to. —
As of now, I bet you've got me wrong.
1.
Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1, 1st meas.
Gtrs. 1 & 2: w/ Rhy. Fig. 2
G# E F# D F C# A G# E F#
So un - sure, we run from some-thin' strong.
Gtr. 2
G# E F# G# E F# G# E F#
1/2
1/2
2.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
D F C# A E F#
Rhy. Fig. 3
Gtrs. 1 & 2
So un - sure, we reach run for some - thin' strong.
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 1/2 times, simile
A Asus4 A E F# A Asus4 A
End Rhy. Fig. 3
strong. I have - n't felt like this in so long.
E F# A Asus4 A E F#
Wrong. in a sense, too far gone from love.

To Coda
A
E
6
open
F#
A
Rhy. Fig. 4
Gtrs. 1 & 2
(Gtr. 2 cont. in notation, 2nd time)
That don't last for - ev-er.
Interlude
Gtr. 1: w/ Rhy. Fig. 1
G#
E
F#
G#
E
F#
End Rhy. Fig. 4
(Gtr. 2 cont. in notation)
Some-thing's got-ta turn out right.
Gtr. 2
D.S. al Coda
(take 2nd ending)
G#
E
F#
G#
E
F#
1/2
1/4
1/2
Coda
Chorus
E
F#
A
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
Strong.
Have - n't
Gtr. 2

Additional Lyrics

3. You, sugar taste, sweetness doesn't often touch my face.
Stay if you please.
You may not be here when I leave.

Heaven Beside You

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Mike Inez

Gtr. 2: w/ Riff B, 1st 3 meas., 1st time
Gtr. 2: w/ Riff B, 2nd time
(E) (A5) (G5) (E) (A5)
Gtrs. 1 & 2: w/ Fill 1, 1st time
(G5)
wan - na be. I don't like what I see.
down and blue, rath - er be me than you.
Chorus
A Aadd9 G6 Cmaj7
5fr
Rhy. Fig. 1
* Gtrs. 1 & 2
simile on repeats
Like the cold - est win - ter chill; heav - en be - side
* composite arrangement
Badd11
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 3/4 times, simile
Aadd9 G6
you, hell with - in. Like the cold - est win - ter chill;
Cmaj7 Badd11 Aadd9
heav - en be - side you, hell with - in. Like the
G6 Cmaj7 Badd11
cold - est win - ter will; heav - en be - side you, hell with - in.
Aadd9 G6 Cmaj7 Badd11 D5 E
open
Gtrs. 1 & 2
(cont. in notation)
And you think wish know you have had have it still; heav - en in - side you.
Fill 1
Gtrs. 1 & 2
T
A
B
(5) 7 0 7 5 3 5 0

Bridge
G♯
A
B♭
B
So, there's prob - lems in your life. That's fucked up, and I'm not blind.
3rd time: but you're not blind.
Gtr. 1
Riff C
End Riff C
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Riff C
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fill 1
I'm just see through fad - ed, su - per jad - ed, out of my
You're just see through fad - ed, o - ver - rat - ed, out of your
Interlude
To Coda 1
To Coda 2
Em
N.C.
(G)
(F♯+)
mind.
mind.
Gtrs. 1 & 2
Riff D
End Riff D
1/2
Rhy. Fill 1
Gtr. 2
T
A
B

(G)
(F#+)
Em
N.C.
1/2
Interlude
Gtr. 1: w/ Riff A, 2 times
N.C.(E)
(A5)
Gtr. 2
(G5)
(E)
D.S. al Coda 1
3. Do what you
Coda 1
Guitar Solo
Gtr. 2: w/ Riff D, 7 times
Gtr. 1

(G)
(F#+)
Em
N.C.
(G)
(F#+)
Em
1/2
1/2

N.C.
(G)
(F#+)
Em
N.C.
(G)
(F#+)
Em

D.S.S. al Coda 2
N.C.
(G)
(F#+)
Em
N.C.
(G)
(F#+)

Coda 2
Outro
Gtr. 2: w/ Riff D, 3 times
Em
N.C.
(G)
(F#+)
Em
N.C.
Gtr. 1

(G)
(F#+)
Em
N.C.
(G)
(F#+)
Em
Gtr. 2

By Jerry Cantrell

Tune Down 1/2 Step:
1 = Eb 4 = Db
2 = Bb 5 = Ab
3 = Gb 6 = Eb

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
F#5
B5/F# G
F#5
B5/F# G
Teach - me, young - child, - of love here - af - ter.
Fly - ing, not - yet - quite the no - tion.
Gtr. 1
Gtrs. 1 & 2
(cont. in slash)
Chorus
B5
G5
Rhy. Fig. 3
* Gtrs. 1 & 2
End Rhy. Fig. 3
In - to the flood - a - gain.
Same old trip it was
* composite arrangement
Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile
Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile
B5
G5
B5
G5
back then.
So I made a big - mis - take.
B5
G5
Try to see it once my way.
To Coda
1.
Interlude
Gtr. 1: w/ Rhy. Fill 1, 1st time
Gtr. 1: w/ Rhy. Fill 2, 2nd time
Gtr. 1: w/ Rhy. Fill 3, 3rd time
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 2, 2 times
F#5
B5/F# G
7
Rhy. Fill 1
G5
B E
③ ②
4fr 5fr
Gtr. 1
Rhy. Fill 2
G5
G A
⑥ ⑥
3fr 5fr
Gtr. 1
Rhy. Fill 3
G5
Gtr. 1

2.
Guitar Solo
*F♯5
G(♭5) G
F♯5
G(♭5)
G
Gtr. 1
1/2
full
Gtr. 2
Rhy. Fig. 4
End Rhy. Fig. 4
* Chord symbols reflect implied tonality.
Gtr. 2: w/ Rhy. Fig. 4, simile
D.S. al Coda
Yeah.
Coda
Bridge
D
D7♯9
A♭5
A♭
Rhy. Fig. 5
* Gtrs. 1 & 2
Am I wrong?
* composite arrangement
G5
G
E5
E
Gtrs. 1 & 2: w/ Rhy. Fig. 5
End Rhy. Fig. 5
Have I run too far to get home?
Have I gone,
Outro
left you here alone?
rit.
If I would, could you?

Frogs

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

Tune Down 1/2 Step:
① = Eb ④ = Db
② = Bb ⑤ = Ab
③ = Gb ⑥ = Eb

(G(♭5)) (G5) (G(♭5)) (G5) (G(♭5)) (G5) (G(♭5))

A-

Gtr. 1 Riff C End Riff C

3 5 5 3 4 5 | 3 5 5 3 4 5 | 3 5 5 3 4 5 | 3 5 5 3 4 5

Gtr. 2 Riff C1 End Riff C1

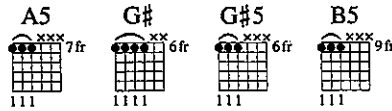
3 5 5 0 4 5 | 3 5 5 0 4 5 | 3 5 5 0 4 5 | 3 5 5 0 4 5

Chorus
Abmaj7
Rhy. Fig. 1
Gtr. 1
Cadd9
End Rhy. Fig. 1
Gtr. 2
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile
Gtr. 2: w/ Rhy. Fig. 1A, 6 times, simile
Why's it have to be this way,
be this way,
be this a - way,
be this way,
be this a - way,
be this way?
To Coda
Ab
G

Interlude
Half-Time Feel
D.S. al Coda
(take 2nd ending)
Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(Em6)
Coda
Ab
G
Gtr. 2
be this a - way?
Gtr. 1
Outro
Half-Time Feel
Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Riff A, 14 times
N.C.(Em6)
(Em6)
(Abmaj7) (G5)
(Em6)
(Abmaj7) (G5) (Em6)
(Abmaj7) (G5) (Em6)
(Abmaj7)(G5)
8va
loco
Harm.
* Harm.
** fdbk.
pitches: D, G
* Play harmonics at 5th fret and open ② simultaneously.
** Feedback causes ⑥ to vibrate, creating crescendo.
It's sev - en A. M. on a Tues -
pitch: G
day in Au-gust.

(Em6)
(Ab maj7) (G5)
Next week
I turn twen - ty - eight.
8va
loco
Harm.
I'm still young.
It - 'll be me.
pitch: G
w/ Voc. ad lib., till end
play 7 times
1/2
pitches: B, E
Gtr. 2: w/ Fill 3
Fill 3
Gtr. 2
TAB

Over Now

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Sean Kinney

Open D Tuning, Tune Down 1/2 Step:
① = D♭ ④ = D♭
② = A♭ ⑤ = A♭
③ = F ⑥ = D♭

Gtrs. 1 & 2: w/ Rhy. Fig. 2
B/F♯ F♯ B/F♯ F♯
B/F♯ F♯ B/F♯ F♯
When it's all worn out,
When it's all gone wrong,
When it's out of sight,

D
G/D D G/D D
F♯
B/F♯ F♯ B/F♯ F♯
I'd rath - er go with - out.
it's hard to be so strong.
just wait and do your time.

Chorus
A5
G♯
Gtr. 1
P.M.
1., 2. You know it's been on my mind. Could you stand
3. You know it's been on my mind. Could I stand
Gtr. 2
P.M.
P.M.

G♯5
B5
right here, look me straight in the eye and say that it's o - ver now?
right here, look my - self in the eye and say that it's o - ver now?

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
F♯
B/F♯ F♯
B/F♯ F♯ D
G/D D
G/D D
F♯
We pay our debt some - time.
1.
2.
B/F♯ F♯ B/F♯ F♯ D
G/D D G/D D
D
G/D D
G/D D
We pay our debt some - time.
Interlude
Half-Time Feel
F♯m7
Dmaj7
We pay our debt some - time.
let ring throughout
simile on repeat
Gtr. 2
let ring throughout
simile on repeat
To Coda
F♯m7
Dmaj7
We pay our debt some - time.
Riff A
End Riff A

Coda
Outro
Gtr. 1: w/ Riff A, 2 times
F♯m7
Dmaj7
Gtr. 2
1/2
3/4
full
Gtr. 1

F♯m7
Dmaj7
Gtrs. 1 & 2

F♯m7
Dmaj7
Gtr. 2
Harm.
Gtr. 1

F♯m7
Dmaj7
Gtrs. 1 & 2

F♯m7
Dmaj7
Gtr. 2
1/2
full
full
Gtr. 1
Harm.

Killer Is Me

By Jerry Cantrell

Verse
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Riff A, 8 times, simile
A7/E
B♭maj7sus4♯11
need a gun
point - ed at me
for me to run.
The
kil - ler is me,
the kil - ler is me.
Verse
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile
2., 3. So the sun
shines up - on me.
Hav - in' fun,
kil - ler is me.
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile
1., 2. In - sane the mind,
in the
3. The kil - ler is me,
name of me.
Can't find the time
the kil - ler is me,
to let things be.
2. In -
To Coda 1
1.
2.
let things be,
to let things be.
Interlude
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile
3
Bridge
G
G6
3fr
Gtr. 1
Oh,
yeah,
can I start
Gtr. 2
simile on repeats

F♯
F♯7
G
G6
o - ver?
Oh,
yeah,
can I start
o - ver,
and get o - ver it?
Fmaj7
To Coda 2
Interlude
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile
D.S. al Coda 1
A7/E
B♭maj7sus4♯11
Coda 1
D.S.S. al Coda 2
Coda 2
Outro
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Riff A, 8 times, simile
A7
Let things be.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

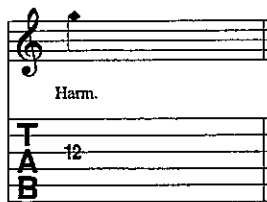
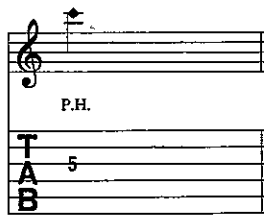
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

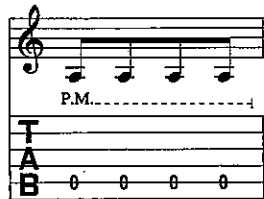
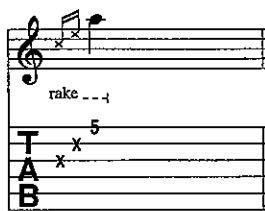
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

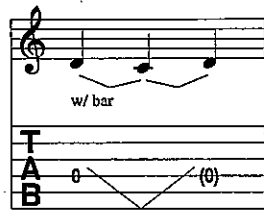
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

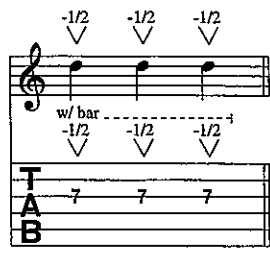
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

 (accent) • Accentuate note (play it louder)

 (accent) • Accentuate note with great intensity

 (staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

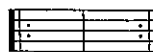
D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

 • Repeat measures between signs.

1. 2. • When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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